

# Index to Volume LXXXIV, 2002

- ANTLIFF, MARK, "Fascism, Modernism, and Modernity: The State of Research," 148-69
- BERDINI, PAOLO, review of Marvin Trachtenberg, *Dominion of the Eye: Urbanism, Art, and Power in Early Modern Florence*, 170-72
- BOGEL, CYNTHIA J., "Canonizing Kannon: The Ninth-Century Esoteric Buddhist Altar at Kanshinji," 30-64
- BOIME, ALBERT, "William Holman Hunt's *The Scapgoat*: Rite of Forgiveness/Transference of Blame," 94-114
- BRETTELL, RICHARD R., review of Nancy Locke, *Manet and the Family Romance*; and Susan Sidlauskas, *Body, Place, and Self in Nineteenth Century Painting*, 689-91
- BURKUS-CHASSON, ANNE, "Between Representations: The Historical and the Visionary in Chen Hongshou's *Yaji*," 315-33
- BURNS, SARAH, review of Matthew Baigell, *Artist and Identity in Twentieth-Century America*; and Jonathan Weinberg, *Ambition and Love in Modern American Art*, 694-96
- CAMPBELL, STEPHEN J., "'Fare una Cosa Morta Parer Viva': Michelangelo, Rosso, and the (Un)Divinity of Art," 596-620
- CARROLL, MARGARET D., review of Edward Snow, *Inside Bruegel: The Play of Images in Children's Games*; and Ethan Matt Kavaler, *Pieter Bruegel: Parables of Order and Enterprise*, 177-79
- CAST, DAVID, review of Lisa Tickner, *Modern Life and Modern Subjects: British Art in the Early Twentieth Century*, 532-35
- CLAYSON, HOLLIS, "Some Things Bear Fruit? Witnessing the Bonds between Van Gogh and Gauguin," review of *Van Gogh and Gauguin: The Studio of the South*, 670-84
- CLUNAS, CRAIG, review of Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China*, 686-89
- COHEN, DAVID, review of Amy Newman, *Challenging Art: Artforum 1962-1974*, 535-38
- COLE, MICHAEL, "The Demonic Arts and the Origin of the Medium," 621-40
- CORBETT, DAVID PETERS, review of Christopher Green, *Art in France 1900-1940*, 691-94
- DUSKOVA, KATERINA, review of James Elkins, *What Painting Is: The Object Stares Back: On the Nature of Seeing: Our Beautiful, Dry, and Distant Texts: Art History as Writing: On Pictures and the Words That Fail Them: How to Use Your Eyes*, 186-88
- EMISON, PATRICIA, review of Jodi Cranston, *The Poetics of Portraiture in the Italian Renaissance*, 388-92
- FELDMAN, MARIAN H., "Luxurious Forms: Redefining a Mediterranean 'International Style,' 1400-1200 B.C.E.," 6-29
- FLOOD, FINBARR BARRY, "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," 641-59
- FRANK, MITCHELL B., review of Olga Hazan, *Le mythe du progrès artistique*, 379-81
- GIBSON-WOOD, CAROL, "Picture Consumption in London at the End of the Seventeenth Century," 491-500
- GILMORE, JONATHAN, review of Beat Wyss, *Hegel's Art History and the Critique of Modernity*; and Jean-Marie Schaeffer, *Art of the Modern Age: Philosophy of Art from Kant to Heidegger*, 523-26
- GOTLIEB, MARC, "The Painter's Secret: Invention and Rivalry from Vasari to Balzac," 469-90
- HAMLIN, CYRUS, review of James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, 179-81
- HOLLY, MICHAEL ANN, "Mourning and Method," 660-69
- JACOBS, FREDRIKA, "(Dis)assembling: Marsyas, Michelangelo, and the Accademia del Disegno," 426-48
- JOHNSON, GERALDINE A., review of Debra Pincus, *The Tombs of the Doges of Venice*; Mary Bergstein, *The Sculpture of Nanni di Banco*; Andrew Butterfield, *The Sculptures of Andrea del Verrocchio*; and Thomas Martin, *Alessandro Vittoria and the Portrait Bust in Renaissance Venice: Remodeling Antiquity*, 526-28
- KOGMAN-APPEL, KATRIN, "Hebrew Manuscript Painting in Late Medieval Spain," 246-72
- LEE, PAMELA M., review of Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist*, 392-96
- LINGO, ESTELLE, "The Greek Manner and a Christian Canon: François Duquesnoy's *Saint Susanna*," 65-93
- LIU, HEPING, "The Water Mill and Northern Song Imperial Patronage of Art, Commerce, and Science," 566-95
- LUBIN, DAVID, "Projecting an Image: The Contested Cultural Identity of Thomas Eakins," review of *Thomas Eakins: American Realist*, 510-22
- MERBACK, MITCHELL B., review of Diane Wolfthal, *Images of Rape: The 'Heroic' Tradition and Its Alternatives*, 381-86
- MORRALL, ANDREW, review of Paul A. Hills, *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250-1550*, 172-76
- PISSARRO, JOACHIM, review of Molly Nesbit, *Their Common Sense*; and Luc Ferry, *Le sens du beau*, 181-86
- PON, LISA, review of Carmen C. Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300-1600*, 386-88
- PRETTEJOHN, ELIZABETH, "Lawrence Alma-Tadema and the Modern City of Ancient Rome," 115-29
- RANDOLPH, ADRIAN W.B., review of Diana Norman, *Siena and the Virgin: Art and Politics in a Late Medieval City State*; Megan Holmes, *Fra Filippo Lippi: The Carmelite Painter*; and Jacqueline Marie Musacchio, *The Art and Ritual of Childbirth in Renaissance Italy*, 528-32
- SEREBRENNIKOV, NINA EUGENIA, "Pieter Bruegel the Elder: The Draftsman Revealed," review of *Pieter Bruegel the Elder: Drawings and Prints*, 501-10
- SHANKEN, ANDREW M., "Planning Memory: Living Memorials in the United States during World War II," 130-47
- SOHM, PHILIP, "Caravaggio's Deaths," 449-68
- SUMMERS, DAVID, review of Thomas Crow, *The Intelligence of Art*, 373-79
- TSIANG, KATHERINE R., "Changing Patterns of Divinity and Reform in the Late Northern Wei," 222-45
- WALDMAN, LOUIS ALEXANDER, "New Light on the Capponi Chapel in S. Felicità," 293-314
- WALLACH, ALAN, "Thomas Cole's *River in the Catskills* as Antipastoral," 334-50
- WESTERMANN, MARIËT, "After Iconography and Iconoclasm: Current Research in Netherlandish Art, 1566-1700," 351-72
- WITCOMBE, CHRISTOPHER L.C.E., "The Chapel of the Courtesan and the Quarrel of the Magdalens," 273-92
- ZORACH, REBECCA, review of Anita Albus, *The Art of Arts: Rediscovering Painting*, 685-86

## Architecture

- HAMLIN, CYRUS, review of James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, 179-81
- SHANKEN, ANDREW M., "Planning Memory: Living Memorials in the United States during World War II," 130-47

## Asian Art

- BOGEL, CYNTHIA J., "Canonizing Kannon: The Ninth-Century Esoteric Buddhist Altar at Kanshinji," 30-64

# Index to Volume LXXXIV, 2002

- ANTLIFF, MARK, "Fascism, Modernism, and Modernity: The State of Research," 148–69
- BERDINI, PAOLO, review of Marvin Trachtenberg, *Dominion of the Eye: Urbanism, Art, and Power in Early Modern Florence*, 170–72
- BOGEL, CYNTHIA J., "Canonizing Kannon: The Ninth-Century Esoteric Buddhist Altar at Kanshinji," 30–64
- BOIME, ALBERT, "William Holman Hunt's *The Scapgoat*: Rite of Forgiveness/Transference of Blame," 94–114
- BRETTELL, RICHARD R., review of Nancy Locke, *Manet and the Family Romance*; and Susan Sidlauskas, *Body, Place, and Self in Nineteenth Century Painting*, 689–91
- BURKUS-CHASSON, ANNE, "Between Representations: The Historical and the Visionary in Chen Hongshou's *Yaji*," 315–33
- BURNS, SARAH, review of Matthew Baigell, *Artist and Identity in Twentieth-Century America*; and Jonathan Weinberg, *Ambition and Love in Modern American Art*, 694–96
- CAMPBELL, STEPHEN J., "Fare una Cosa Morta Parer Viva": Michelangelo, Rosso, and the (Un)Divinity of Art," 596–620
- CARROLL, MARGARET D., review of Edward Snow, *Inside Bruegel: The Play of Images in Children's Games*; and Ethan Matt Kavaler, *Pieter Bruegel: Parables of Order and Enterprise*, 177–79
- CAST, DAVID, review of Lisa Tickner, *Modern Life and Modern Subjects: British Art in the Early Twentieth Century*, 532–35
- CLAYSON, HOLLIS, "Some Things Bear Fruit? Witnessing the Bonds between Van Gogh and Gauguin," review of *Van Gogh and Gauguin: The Studio of the South*, 670–84
- CLUNAS, CRAIG, review of Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China*, 686–89
- COHEN, DAVID, review of Amy Newman, *Challenging Art: Artforum 1962–1974*, 535–38
- COLE, MICHAEL, "The Demonic Arts and the Origin of the Medium," 621–40
- CORBETT, DAVID PETERS, review of Christopher Green, *Art in France 1900–1940*, 691–94
- DUSKOVA, KATERINA, review of James Elkins, *What Painting Is: The Object Stares Back: On the Nature of Seeing: Our Beautiful, Dry, and Distant Texts: Art History as Writing: On Pictures and the Words That Fail Them: How to Use Your Eyes*, 186–88
- EMISON, PATRICIA, review of Jodi Cranston, *The Poetics of Portraiture in the Italian Renaissance*, 388–92
- FELDMAN, MARIAN H., "Luxurious Forms: Redefining a Mediterranean 'International Style,' 1400–1200 B.C.E.," 6–29
- FLOOD, FINBARR BARRY, "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," 641–59
- FRANK, MITCHELL B., review of Olga Hazan, *Le mythe du progrès artistique*, 379–81
- GIBSON-WOOD, CAROL, "Picture Consumption in London at the End of the Seventeenth Century," 491–500
- GILMORE, JONATHAN, review of Beat Wyss, *Hegel's Art History and the Critique of Modernity*; and Jean-Marie Schaeffer, *Art of the Modern Age: Philosophy of Art from Kant to Heidegger*, 523–26
- GOTLIEB, MARC, "The Painter's Secret: Invention and Rivalry from Vasari to Balzac," 469–90
- HAMLIN, CYRUS, review of James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, 179–81
- HOLLY, MICHAEL ANN, "Mourning and Method," 660–69
- JACOBS, FREDRIKA, "(Dis)assembling: Marsyas, Michelangelo, and the Accademia del Disegno," 426–48
- JOHNSON, GERALDINE A., review of Debra Pincus, *The Tombs of the Doges of Venice*; Mary Bergstein, *The Sculpture of Nanni di Banco*; Andrew Butterfield, *The Sculptures of Andrea del Verrocchio*; and Thomas Martin, *Alessandro Vittoria and the Portrait Bust in Renaissance Venice: Remodeling Antiquity*, 526–28
- KOGMAN-APPEL, KATRIN, "Hebrew Manuscript Painting in Late Medieval Spain," 246–72
- LEE, PAMELA M., review of Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist*, 392–96
- LINGO, ESTELLE, "The Greek Manner and a Christian Canon: François Duquesnoy's *Saint Susanna*," 65–93
- LIU, HEPING, "The Water Mill and Northern Song Imperial Patronage of Art, Commerce, and Science," 566–95
- LUBIN, DAVID, "Projecting an Image: The Contested Cultural Identity of Thomas Eakins," review of *Thomas Eakins: American Realist*, 510–22
- MERBACK, MITCHELL B., review of Diane Wolfthal, *Images of Rape: The "Heroic" Tradition and Its Alternatives*, 381–86
- MORRALL, ANDREW, review of Paul A. Hills, *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250–1550*, 172–76
- PISSARRO, JOACHIM, review of Molly Nesbit, *Their Common Sense*; and Luc Ferry, *Le sens du beau*, 181–86
- PON, LISA, review of Carmen C. Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300–1600*, 386–88
- PRETTEJOHN, ELIZABETH, "Lawrence Alma-Tadema and the Modern City of Ancient Rome," 115–29
- RANDOLPH, ADRIAN W.B., review of Diana Norman, *Siena and the Virgin: Art and Politics in a Late Medieval City State*; Megan Holmes, *Fra Filippo Lippi: The Carmelite Painter*; and Jacqueline Marie Musacchio, *The Art and Ritual of Childbirth in Renaissance Italy*, 528–32
- SEREBRENNIKOV, NINA EUGENIA, "Pieter Bruegel the Elder: The Draftsman Revealed," review of *Pieter Bruegel the Elder: Drawings and Prints*, 501–10
- SHANKEN, ANDREW M., "Planning Memory: Living Memorials in the United States during World War II," 130–47
- SOHM, PHILIP, "Caravaggio's Deaths," 449–68
- SUMMERS, DAVID, review of Thomas Crow, *The Intelligence of Art*, 373–79
- TSIANG, KATHERINE R., "Changing Patterns of Divinity and Reform in the Late Northern Wei," 222–45
- WALDMAN, LOUIS ALEXANDER, "New Light on the Capponi Chapel in S. Felicità," 293–314
- WALLACH, ALAN, "Thomas Cole's *River in the Catskills* as Antipastoral," 334–50
- WESTERMANN, MARIËT, "After Iconography and Iconoclasm: Current Research in Netherlandish Art, 1566–1700," 351–72
- WITCOMBE, CHRISTOPHER L.C.E., "The Chapel of the Courtesan and the Quarrel of the Magdalens," 273–92
- ZORACH, REBECCA, review of Anita Albus, *The Art of Arts: Rediscovering Painting*, 685–86

## Architecture

- HAMLIN, CYRUS, review of James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, 179–81
- SHANKEN, ANDREW M., "Planning Memory: Living Memorials in the United States during World War II," 130–47

## Asian Art

- BOGEL, CYNTHIA J., "Canonizing Kannon: The Ninth-Century Esoteric Buddhist Altar at Kanshinji," 30–64

BURKUS-CHASSON, ANNE, "Between Representations: The Historical and the Visionary in Chen Hongshou's *Yaji*," 315-33

CLUNAS, CRAIG, review of Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China*, 686-89

LIU, HEPING, "The Water Mill and Northern Song Imperial Patronage of Art, Commerce, and Science," 566-95

TSIANG, KATHERINE R., "Changing Patterns of Divinity and Reform in the Late Northern Wei," 222-45

## Baroque and 18th-Century Art

GIBSON-WOOD, CAROL, "Picture Consumption in London at the End of the Seventeenth Century," 491-500

LINGO, ESTELLE, "The Greek Manner and a Christian Canon: François Duquesnoy's *Saint Susanna*," 65-93

SOHM, PHILIP, "Caravaggio's Deaths," 449-68

WESTERMANN, MARIËT, "After Iconography and Iconoclasm: Current Research in Netherlandish Art, 1566-1700," 351-72

## Early Christian, Byzantine, and Medieval Art

KOGMAN-APPEL, KATRIN, "Hebrew Manuscript Painting in Late Medieval Spain," 246-72

## Egyptian, Ancient Near Eastern, and Classical Art

FELDMAN, MARIAN H., "Luxurious Forms: Redefining a Mediterranean 'International Style,' 1400-1200 B.C.E.," 6-29

## Islamic Art

FLOOD, FINBARR BARRY, "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," 641-59

## 19th- and Early 20th-Century European Art

ANTLIFF, MARK, "Fascism, Modernism, and Modernity: The State of Research," 148-69

BOIME, ALBERT, "William Holman Hunt's *The Scapegoat*: Rite of Forgiveness/Transference of Blame," 94-114

BRETTELL, RICHARD R., review of Nancy Locke, *Manet and the Family Romance*; and Susan Sidlauskas, *Body, Place, and Self in Nineteenth Century Painting*, 689-91

CAST, DAVID, review of Lisa Tickner, *Modern Life and Modern Subjects: British Art in the Early Twentieth Century*, 532-35

CLAYSON, HOLLIS, "Some Things Bear Fruit? Witnessing the Bonds between Van Gogh and Gauguin," review of *Van Gogh and Gauguin: The Studio of the South*, 670-84

CORBETT, DAVID PETERS, review of Christopher Green, *Art in France 1900-1940*, 691-94

HAMLIN, CYRUS, review of James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, 179-81

PRETTEJOHN, ELIZABETH, "Lawrence Alma-Tadema and the Modern City of Ancient Rome," 115-29

## Post-1945 North American, South American, and European Art

COHEN, DAVID, review of Amy Newman, *Challenging Art: Artforum 1962-1974*, 535-38

LEE, PAMELA M., review of Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist*, 392-96

SUMMERS, DAVID, review of Thomas Crow, *The Intelligence of Art*, 373-79

## Pre-1945 North American and South American Art

BURNS, SARAH, review of Matthew Baigell, *Artist and Identity in Twentieth-Century America*; and Jonathan Weinberg, *Ambition and Love in Modern American Art*, 694-96

LUBIN, DAVID, "Projecting an Image: The Contested Cultural Identity of Thomas Eakins," review of *Thomas Eakins: American Realist*, 510-22

WALLACH, ALAN, "Thomas Cole's *River in the Catskills* as Antipastoral," 334-50

## Renaissance Art

BERDINI, PAOLO, review of Marvin Trachtenberg, *Dominion of the Eye: Urbanism, Art, and Power in Early Modern Florence*, 170-72

CAMPBELL, STEPHEN J., "Fare una Cosa Morta Paver Viva": Michelangelo, Rosso, and the (Un)Divinity of Art," 596-620

CARROLL, MARGARET D., review of Edward Snow, *Inside Bruegel: The Play of Images in Children's Games*; and Ethan Matt Kavaler, *Pieter Bruegel: Parables of Order and Enterprise*, 177-79

COLE, MICHAEL, "The Demonic Arts and the Origin of the Medium," 621-40

EMISON, PATRICIA, review of Jodi Cranston, *The Poetics of Portraiture in the Italian Renaissance*, 388-92

JACOBS, FREDRIKA, "(Dis)assembling: Marsyas, Michelangelo, and the Accademia del Disegno," 426-48

JOHNSON, GERALDINE A., review of Debra Pincus, *The Tombs of the Doges of Venice*; Mary Bergstein, *The Sculpture of Nanni di Banco*; Andrew Butterfield, *The Sculptures of Andrea del Verrocchio*; and Thomas Martin, *Alessandro Vittoria and the Portrait Bust in Renaissance Venice: Remodeling Antiquity*, 526-28

MORRALL, ANDREW, review of Paul A. Hills, *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250-1550*, 172-76

PON, LISA, review of Carmen C. Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300-1600*, 386-88

RANDOLPH, ADRIAN W.B., review of Diana Norman, *Siena and the Virgin: Art and Politics in a Late Medieval City State*; Megan Holmes, *Fra Filippo Lippi: The Carmelite Painter*; and Jacqueline Marie Musacchio, *The Art and Ritual of Childbirth in Renaissance Italy*, 528-32

SEREBRENNIKOV, NINA EUGENIA, "Pieter Bruegel the Elder: The Draftsman Revealed," review of *Pieter Bruegel the Elder: Drawings and Prints*, 501-10

WALDMAN, LOUIS ALEXANDER, "New Light on the Capponi Chapel in S. Felicità," 293-314

WITCOMBE, CHRISTOPHER, L.C.E., "The Chapel of the Courtesan and the Quarrel of the Magdalens," 273-92

ZORACH, REBECCA, review of Anita Albus, *The Art of Arts: Rediscovering Painting*, 685-86

## Theory of Art History, Aesthetics

DUSKOVA, KATERINA, review of James Elkins, *What Painting Is: The Object Stares Back: On the Nature of Seeing: Our Beautiful, Dry, and Distant Texts: Art History as Writing: On Pictures and the Words That Fail Them: How to Use Your Eyes*, 186-88

FRANK, MITCHELL B., review of Olga Hazan, *Le mythe du progrès artistique*, 379-81

GILMORE, JONATHAN, review of Beat Wyss, *Hegel's Art History and the Critique of Modernity*; and Jean-Marie Schaeffer, *Art of the Modern Age: Philosophy of Art from Kant to Heidegger*, 523-26

GOTLIEB, MARC, "The Painter's Secret: Invention and Rivalry from Vasari to Balzac," 469-90

HOLLY, MICHAEL ANN, "Mourning and Method," 660-69

MERBACK, MITCHELL B., review of Diane Wolfthal, *Images of Rape: The "Heroic" Tradition and Its Alternatives*, 381-86

PISSARRO, JOACHIM, review of Molly Nesbit, *Their Common Sense*; and Luc Ferry, *Le sens du beau*, 181-86

SUMMERS, DAVID, review of Thomas Crow, *The Intelligence of Art*, 373-79